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him. In Apuleius, too, the irate god flies from Psyche, leaving her a prey to remorse. In *Paritimples*, on the contrary, Melior is, indeed, wroth, but a marriage finally ensues.

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### CYNEWULF, *Christ* 1320.

In the note on *synrúst* in my edition, reproduced from *Mod. Lang. Notes*, I was not able to refer the idea to an earlier source than Prudentius. I should have done better to turn to Gregory the Great, or rather to the 24th chapter of Ezekiel. The passage in Gregory is (Migne 77. 71) :

‘Hinc rursum scriptum est [Ezek. 24. 12] : “Multo labore sudatum est, et non exivit de ea nimia rubigo ejus, neque per ignem.” Ignem quippe nobis tribulationis admovet, ut in nobis rubiginem vitiorum purget ; sed nec per ignem rubiginem amittimus, quando et inter flagella vitio non caremus.’

The passage from Gregory is thus translated by Alfred (Sweet’s ed., 269. 11–17) :

‘Bi ðæm ilcan is eft áwriten : “Ðær wæs suððe suððlic gesuinc, and ðær wæs micel swát ágoten, and ðeah ne meahte monn him of ániman ðone miclan rúst, ne furðum mid fyre ne meahte hiene mon áweg áðon.” Hæ ús stiereð mid fyres broce, forðæmðe hē wolde from ús áðon ðone rúst úrra unðeāwa, ac wē ðeah for ðæm broce ðæs fyres nyllass ālætān from ús ðæt rúst ðāra unnyttā weorca, ðonne wē on ðære suingellan nyllass gebētān ure unðeāwas.’

Ezekiel begins the use of the word in 24. 6 : ‘Væ civitati sanguinum, ollæ cujus rubigo in ea est, et rubigo ejus non exivit de ea’ ; and continues it in 24. 11, leading up to the verse quoted by Gregory : ‘Pone quoque eam super prunas vacuam, ut incalescat, et liquefiat æs ejus ; et conflatur in medio ejus inquinamentum ejus, et consumatur rubigo ejus.’

Jerome, in his commentary on Ezekiel (Migne 25. 226), makes *rubigo* = *malitia*.

It appears from the foregoing that my conjecture that *rubigo*, rather than *cærgo*, underlies Cynewulf’s word, is corroborated by the verses in Ezekiel, and their interpretation by Latin commentators.

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### SOME NOTES ON *La Constante Amarilis* OF CHRISTOVAL SUAREZ DE FIGUEROA.

The pastoral romances were received with great favour in Spain in the latter part of the sixteenth and early part of the seventeenth century. Many illustrious poets, among them Cervantes and Lope de Vega, followed in the footsteps of the Portuguese Jorge de Montemayor, who had introduced this new form of literature into Spain. Suarez de Figueroa’s pastoral romance, *La Constante Amarilis*, was published at Valencia, 1609, and the *Aprobacion* was signed August 1, of that year. Figueroa himself did not seem to think highly of his work, but it was praised by Cervantes in the *Viaje del Parnaso* :

“Figueroa estotro, el Doctorado,  
Que cantó de Amarili la Constancia  
En dulce prosa, y verso regalado.”<sup>1</sup>

In 1614 a French translation of the *Constante Amarilis* by N. Lancelot, was printed at Lyon.

According to our eyes, the pastoral romances have many faults. We complain of their artificiality and of their incongruities, just as the authors themselves must have done, for no one laughed at them more heartily than Cervantes, in his *Coloquio de los Perros*. However, in Spain, the pastoral romances served a capital purpose, they allowed the poet to celebrate his patron or his friends with enough disguise to prevent the flattery from being too apparent. Montemayor is the protagonist of his *Diana*,<sup>2</sup> under the name of Sireno, and Lope de Vega tells us that Diana was a lady of Valencia de Don Juan.<sup>3</sup> Cervantes followed suit and introduced some of his friends as shepherds in the *Galatea*. Lope de Vega celebrated the young Duke Antonio de Alba

<sup>1</sup> According to Barrera, *Nueva Biografía de Lope de Vega*, p. 307, Figueroa is the “*forte calvo cuidam, tuberosi admodum vultus*” mentioned in the *Expostulatio Spongiæ*. It is interesting as giving us the only hint we have of the personal appearance of our author. Clemencin, note to *Don Quixote*, vol. VI, p. 441, conjectured that the *Amarilis* of Figueroa was, perhaps, the actress Maria de Cordoba, merely from the fact, I presume, that the actress was generally known under the name of *Amarilis*.

<sup>2</sup> Ticknor, *Historia de la literatura española*. Sp. translation, Vol. III, p. 277.

<sup>3</sup> *Dorotea*, Act II, scene ii ; Ticknor, *idem*.